1: Burrows--98 (1947-48) Woleaians
116, 428, 868, 463 Ifalik

"The most prized special skills and lores--those of navigation and canoe-building--are ordinarily taught by a father to his son or sons. A man may choose other apprentices; but a son is a particularly likely choice. Tom, as first navigator of Ifalik, taught seamanship to his eldest son; but also to his brother and wife's brother.

Coconut trees planted on someone else's land, as already noted, are inherited from father to son."

1: Burrows--111 (1947-48) Woleaians
116, 424, 868, 428, 504 Ifalik

"The only property which may pass patrilineally, beside coconut trees planted on another's land, is an intangible: the lore of a navigator or master-builder. The apprentice of such a specialist is typically his son. But this property is not rigidly entailed. Tom was teaching his navigator's lore to his eldest son while we were there; but he was also teaching it to his brother-in-law, and had already finished teaching it to his brother, Magaleisei, who had won recognition as palū. As part of this property, Tom had taught these pupils or apprentices his songs for divine guidance in navigation, including the long one which was not common knowledge among navigators, but which he regarded as his own special prayer. It had come to him patrilineally, from his father, who got it in turn from his father. I failed to check on whether, in either case, he used the English word 'father' in a classificatory sense. If so, it would not change the patrilineal pattern of inheritance--if that term may be applied to what is not simply given, but taught. But the most remote transfer of this prayer which he remembered was not patrilineal. The grandfather had received it from his father-in-law. The exclusiveness or secrecy with which this lore is kept, and the fact that the owner may bequeath it at will, make it more strictly private property than any other discussed so far. Yet the voyages achieved by the skill of the navigator, and the canoes built by that of the shipwright, are used for the benefit of others as well as himself. So ownership of this lore is a trusteeship, like ownership of all kinds of property on Ifalik."

28: Spiro--66 (1947-48) 1949 Woleaians
116, 533, 755, 868 Ifalik

"The chapeng chanted at the ceremony [WPM: see p. 65] was taught to Arogeligar by Tilitr, who in turn taught it to the people. The farewell chant was taught to Arogeligar by Aluelap. The vocabulary as well as construction is unusual, the people understanding very little of it, so that Tom had to ask Arogeligar to interpret the words to him, before he could translate them for me."

28: Spiro--73-74 (1947-48) 1949 Woleaians
116, 756, 868

"The incumbent in the office [WPM: of Tamon Alusuia. See p. 73, paragraph 1] trains not only his successor, but also a number of others who act as minor functionaries in the public ceremonies and in the curing ceremonies. Arogeligar, for example, is now training twenty-three individuals, ten males, and thirteen females. These assistants gather herbs for medicine, assist in the public ceremonies, and at times, when Arogeligar finds that a victim is possessed by a very powerful alus, for whose exorcism his medicine is not sufficient, he asks them to bring medicine they know, or that they learned from their parents.

When he is called in to heal, it is with the understanding that he is to be payed if his healing is successful, but he received nothing if the victim should die. His payment consists of lavalava, or rope, but there is no stipulated amount. [74]

The tamon alusuia not only receives payment for healing he also receives payment for teaching his songs to his assistants. This, Dr. Burrows suggested to me, might imply a concept of ownership in the songs. When I questioned him on this point, Arogeligar was firm in insisting that the songs were owned by Tilitr and not by him, and the payment he received was for his time, so that he is payed approximately the amount of rope or fish or lavalava that he might have been expected to manufacture in the time devoted to the instruction."

28: Spiro--113 [2]
116, 858, 535, 868

(1947-48) 1949

Woleaians
Ifalik

"Though the children are passive participants in almost all aspects of the culture, they do not become active participants until they can engage in the activity with some degree of competence. One of the first activities in which they engage is the dance. Boys and girls attend the dance rehearsals with their parents, and not only observe the dancers, but imitate them. The small tots are encouraged by the women to imitate the men dancers and they even actively induce them into the dance by guiding their arm and leg movement in the proper fashion. The boys, from about four or five years of age and up, participate in the dance itself, they are bedecked ornamentally as the men, and though their participation is not important for the performance, it does afford them an opportunity to engage in an adult activity. This means, of course, that it is unnecessary to teach the growing children the dance, because they first learn it by imitation and by actual participation as children, so that by the time they are ready to take their places as full-fledged members, they have mastered the technique."

28: Spiro--146 [2]
116, 561, 868

(1947-48) 1949

Woleaians
Ifalik

"In both the case of men and of women, age differences imply no social differences. An older woman might be requested by a younger woman to examine the skirt she is making if she has a difficulty. A younger man may ask an older man for help on a fine point in the making of a fish trap. But, in all cases, there seems to be no social differentials based on age."